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FORTY-FIRST ANNUAL REPORT
OF THE TRUSTEES OF THE
MUSEUM FOR THE YEAR END-
ING DECEMBER 31, 1910

THE salient events in the history of the Museum during the past year have been the resignation of Sir Caspar Purdon Clarke as Director; the election of Edward Robinson as his successor; the filling of three vacancies left by death in the Board of Trustees by the election of Frank D. Millet, J. Pierpont Morgan, Jr., and John G. Johnson; the continuance of our policy of special loan exhibitions by an exhibition of James A. McNeill Whistler's paintings and the recent rug exhibition; the opening of the new central wing to the north, in which the collection of decorative arts has been installed; the completion and occupation of the new library; and, last but not least, the largest number of accessions of objects of art which the Museum has ever received in any one year.

The annual meeting of the Corporation, held on February 21st, was the fortieth in the history of the Museum. Historical addresses were made on this occasion by Joseph H. Choate, the only surviving member of our original Board of Trustees, and by George F. Comfort, Director of the Syracuse Museum of Fine Arts, John Q. A. Ward, and Theodore Weston, who with Messrs. Choate and Comfort were incorporators of the Museum in 1870. Of these four, two—Professor Comfort and Mr. Ward—have passed away during the year.

Sir Caspar Purdon Clarke left the Museum in ill health on leave of absence in May, 1909, but confidently expected to return. This proved to be contrary to the advice of his physicians, and his resignation was presented and accepted on June 24, 1910, when the following resolution was adopted:

RESOLVED, That in accepting the resignation of Sir Caspar Purdon Clarke, as Director, the Trustees of the Metropolitan Museum of Art desire to congratulate him upon the degree to which his

health has been restored and to express their regret that that restoration is not sufficient to warrant continued residence in America during the winter season.

By his geniality and kindly manner, as well as by his broad artistic sympathies, he has endeared himself to a large and constantly increasing circle of friends, not only in our own city but throughout the whole United States. His long and varied museum experience in Europe and the Far East, which was crowned with the directorship of the famous Victoria and Albert Museum in London, better known, perhaps, as the South Kensington Museum, a position which he resigned to take the directorship of our own Metropolitan Museum of Art, made his services of special value to us, and his sympathy with all kinds of artistic development, modern as well as ancient, and notably with industrial art, has helped to give our Museum the breadth of development which it has manifested during the last five years in which he has held office.

Sir Purdon Clarke was requested to continue his connection with the Museum in the position of Honorary European Correspondent, to which he consented.

The duties of Director in the absence of Sir Purdon Clarke fell upon our Assistant Director, Dr. Edward Robinson, by whom they were discharged until his unanimous election to the position made vacant by Sir Purdon's retirement, at a meeting of the Board held October 31st.

THE STAFF

Miss Caroline M. Ransom, Ph.D., has been appointed an Assistant Curator in the Department of Egyptian Art. She comes to the Museum from Bryn Mawr College, where for the past five years she had been head of the Department of Archaeology and Art. Miss G. M. A. Richter, Assistant in the Department of Classical Antiquities,

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was advanced to the position of Assistant Curator of this Department in June, and Miss Frances Morris, who has been connected with the Museum as an Assistant since 1896, has been promoted to a like position in the Department of Decorative Arts.

ATTENDANCE

The attendance for the year was 744,449, a large decrease as compared with the previous year, when the Museum had the attraction of the Hudson-Fulton Exhibition. Of this number 6,620 were students. The number of students in the previous year was 5,857.

MEMBERSHIP

Our members now number 3,814, divided as follows:

Fellows in Perpetuity.....	316
Fellows for life.....	147
Fellowship Members, contributing \$100 per annum.....	772
Sustaining Members, contributing \$25 per annum.....	264
Annual Members, contributing \$10 per annum.....	2,315

After the deduction of loss through death and resignation there was a net gain of 64 members, as compared with the number of last year. From the list of Honorary Fellows for Life we have lost two members—Sir Francis Seymour Haden, the distinguished etcher, and George F. Comfort, a founder of the Museum. Two have been added by the election of Mr. C. F. Williams and Señor Don Federico Gamboa.

EXPENSES OF ADMINISTRATION AND MAINTENANCE

The expenditure for administration and maintenance during the year has amounted to \$324,587.89. The city contributed \$200,000 toward the payment of this amount, \$8,002 was received from admissions on pay days, and the balance was made up from members' dues, interest on general endowment, contributions of members and trustees, and other sources. The year closed with a deficit which has since been made up, largely by special contributions of trustees.

LEGACIES

By the will of the late Darius Ogden Mills, an unconditional legacy of \$100,000 has been received, which has been added to the General Endowment Fund. A legacy of \$20,000 was left by Rutherford Stuyvesant, the income from which is to be applied to the purposes of the Museum.

Bequests of objects of art have been received from the late Mrs. Thomas E. O. Marvin; from the late Mrs. Jesse Seligman of her superb collection of laces, which under the terms of the will is to be designated as the Henrietta Seligman Lace Collection; and from the late James T. Woodward of a large set of Lowestoft porcelain known as the "Chase Collection."

ACCESSIONS

The accessions numbered 10,521 objects of art, of which 7,746 were by gift or bequest, and 2,283 by purchase. Of these accessions 59 were paintings and 41 sculptures. In explanation of this large number of accessions it should be noted that as in the preceding year, it includes two large collections of small objects, the Murch Collection of Egyptian antiquities, presented by Miss Helen Miller Gould, and a collection of Japanese netsukes, presented by Mrs. Russell Sage.

Among the more important acquisitions the following deserve mention: To the collection of paintings our late Trustee, Mr. William M. Laffan, has presented a Spanish altarpiece of the fifteenth century; Mr. George A. Hearn has given 19 paintings, to be added to his previous munificent donations, now assembled in two galleries bearing his name; Mr. J. Pierpont Morgan has donated an altarpiece, representing The Assumption, by the Sienese painter of the fifteenth century known as Benvenuto di Giovanni, while we have acquired by purchase Venus and Mars Bound by Cupid, by Paolo Veronese, and The Wolf and Fox Hunt, by Peter Paul Rubens.

From the late Mr. John Stemme has been received his collection of ceramics, glass, ivories, and metalwork, chiefly German, of the sixteenth and seventeenth centuries.

The collections of sculpture have been

enriched by gifts from Edward D. Adams, George Blumenthal, Jacob H. Schiff, Edward Arnhold, and Thomas F. Ryan, who, besides a copy of the marble group, Pygmalion and Galatea, by Rodin, given in memory of William M. Laffan, has given the sum of \$25,000 for the purchase of works by this master.

The collection of laces has been enriched by gifts from several donors in memory of Mrs. William H. Herriman, from Miss Margaret Taylor Johnston, Mrs. James Boorman Johnston, and Mrs. Edward Luckemeyer.

A gift in memory of the late Clyde Fitch, by his father and mother, Captain and Mrs. William G. Fitch, includes furniture of the period of the Empire.

For the Department of Armor gifts have been received from William H. Riggs, Marshall C. Lefferts, and others. A remarkable collection of Japanese armor, consisting of 12 harnesses, with mountings and arms, was the gift of Dr. George M. Leferts.

The Department of Oriental Art has received the noted addition heretofore mentioned, the collection of Japanese netsukés numbering 2,546, given by Mrs. Russell Sage.

The most important single gift in any department has been the famous Murch Collection of rare scarabs, seal cylinders, and other objects of Egyptian art, added to our Egyptian Department by Miss Helen Miller Gould, a description of which will be found in a special supplement to the January BULLETIN.

LOANS

The loans received during the year, numbering 6,527, have been of unusual importance and interest. Our President, Mr. J. Pierpont Morgan, has made many valuable additions to his collection of Chinese porcelains, including the whole of the J. Marsden Perry Collection, which contains many pieces of unusual excellence. He has generously allowed to remain on exhibition—many of them for the whole year—the Dutch paintings sent to the Hudson-Fulton Exhibition from his home in London, and he has deposited with us the exceptionally

unique collection of Rouen faïence and other French wares, known as the Le Breton Collection. The valuable collection of Merovingian antiquities, consisting of 280 objects in gold, silver, and bronze, and known as the Stanislas Baron Collection, and the supplementary collection of 410 objects of early Germanic antiquities in various materials, known as the Queckenberg-Niederbreisig Collection, are now to be seen in our galleries through Mr. Morgan's kindness.

Mr. and Mrs. V. Everit Macy have added to the collection of Italian faïence deposited with us several rare pieces; Mr. Lockwood de Forest has sent examples of Indian art; Mr. Otto H. Kahn, his portrait group of Franz Hals; Captain Philip M. Lydig, Italian sculpture; Mr. George Blumenthal, sculptures and tapestries, while Mr. Theodore M. Davis, Honorable A. T. Clearwater, Mr. Philip Hiss, and others have placed in our galleries for temporary display objects from their collections.

DEPARTMENTAL DEVELOPMENT

A. DEPARTMENT OF EGYPTIAN ART

The Egyptian Department has continued the development of its collections during the past year on the lines adopted when the department was instituted in 1906. The principal basis for this development lies in the results of the excavations carried on by the Museum's Expedition in Egypt. During the season of 1909-10 the work of the Expedition centered in the clearing of the Temple of Hibis at Kharga Oasis, from which interesting historical results were obtained relative to the various periods represented by the construction of the temple, new scenes and texts were discovered on the temple walls, and important architectural and other material resulting from the work was added to our collection in the Museum. Included in the latter is a large composite papyrus-capital of painted sandstone, with excellent preservation of color. A large number of photographic negatives were made of the many scenes represented on both the interior and exterior of the temple, while the texts and inscriptions, which were also recorded photographically, were

supplemented in many cases by hand copies for publication. A detailed report of the excavations has been given in the BULLETIN.

During the present winter the Expedition is engaged in carrying on to completion its work on the Temple of Hibis, and has also begun work on new concessions of Thebes granted to it in November by the Egyptian Government. Of the points included in these concessions one of the most important is the site of the palace of Smenhetep III and Queen Tii, a short distance to the south of the Temple of Medinet Habu, on the west bank of Thebes. The excavation of the ruins of the palace is now being carried on by the Expedition and gives promise of yielding most interesting results.

The work of rearrangement of the Egyptian collection in the Museum on a chronological basis, and its installation in a series of ten rooms in Wings D and E, has continued through the year and has now reached a stage where the opening of the collection for exhibition can be assured in the early autumn. In connection with the installation of the material very complete chemical tests and experiments have been made relative to the preservation of color on Egyptian painted relief sculpture and also in methods of treatment of Egyptian limestone to prevent disintegration. The results of these experiments have proved so successful in their application to the very large amount of painted temple-relief from the Museum's excavations at Lisht, that it is hoped they may prove of value to other museums concerned in the same problems.

The Egyptian collection has been very greatly enriched during the year through the gift by Miss Helen Miller Gould, of the Murch Collection. This collection, which was formed by Dr. Chauncey Murch during a residence of nearly twenty-five years at Luxor, when in charge of the American Presbyterian Mission, is well known as comprising one of the strongest collections of scarabs and seal cylinders—altogether 1,003 samples—that has yet been found, and it is almost equally important in its representation of various forms of amulets. Many other classes of objects which are also well represented, such as ushabti figures,

alabaster and other stone vases, and types of beads and ornament, render the collection, which has a total number of 3,370 objects, one of the most important gifts which the department has ever received.

Very valuable gifts and loans to the collection have also been made during the year by Mr. Theodore M. Davis, and included among the latter is a series of objects of unique archæological and historical importance from his excavations in the Valley of the Kings at Thebes. Among these are the alabaster canopic-jar, with portrait head of Queen Tii, from the tomb of that Queen; 14 vases and other objects in blue glaze from the tomb of Thothmes IV, and 14 model tools, implements, and similar objects from the foundation deposit of the tomb of Queen Hatshep sut.

Out of the income from the Rogers Fund a very considerable amount of material has been added to the collection by purchases, principally from the Egyptian Government, which have been made possible through the friendly interest of Prof. Gaston Maspero, Director-General of Antiquities at Cairo. Among these are six Ptolemaic bronzes of unusual size, found at Mit Rahineh on the site of the ancient Memphis; a red granite column with palm-leaf capital, twenty-one feet in height, from the Pyramid Temple of King Sahura at Abusir, and 126 examples of early Christian architectural ornament, dating from the fifth to the seventh centuries, comprising sculptured capitals, cornices, moldings, and similar detail, from the Church of St. Jeremias at Sakkara, the result of excavations made on the site during the past three years by the Egyptian Government.

B. DEPARTMENT OF CLASSICAL ART

The collection of original works of Greek and Roman art continues to grow in size, in importance, and in popular interest. Indeed, the friends of the Museum who are familiar with the constantly increasing difficulty of acquiring really good specimens of this art, and their proportionate increase in cost, must view with peculiar satisfaction the success which the Museum has had in developing this collection in spite of discouraging conditions. The accessions of

this year have all been by purchase, mostly out of the income from the Rogers Fund, and include 12 marbles, 10 bronzes, 22 vases, 4 vase fragments, 129 terra cottas from Tarentum, 3 Tanagra statuettes, 9 gems, 1 large glass amphora with cover, and 1 small silver handle. Of the marbles the most important is the colossal head of a young goddess, published in the December BULLETIN, a singularly beautiful example of early fourth-century art, and next to it rank three Roman works—a sarcophagus with a relief representing the contest of the Sirens and Muses, in a remarkably fine state of preservation, a male portrait bust, and a large pilaster front, decorated with an elaborate design of scrolls and flowers, almost identical with the famous one in the Villa Medici. The clever figure of a dead goat will also be of interest to many as an example of realism in Roman sculpture. The bronzes are an especially interesting lot. They cannot be discussed in detail here, but mention must be made of the statuette of a philosopher, not yet placed on exhibition, which is certainly one of the most remarkable Greek portrait figures, upon a small scale, to be found in any collection. The vases are all important specimens. Eleven of them are notable examples of early types, including eight of the "Dipylon" style, the earliest pottery of Athens, in which our collection has hitherto been especially weak. The Tarentine terra cottas were purchased as a collection, and include about sixty which are desirable for exhibition, while the others will afford useful material for special students of the subject.

In addition to the accessions of the department it has received as a loan from Mr. J. Pierpont Morgan the entire Gréau Collection of ancient glass and glazed objects, consisting of 5,051 pieces which are published in Fröhner's monumental catalogue of the collection. This material, added to the Charvet-Marquand, Cesnola, Moore, and Murch collections, makes our Museum at the present time by far the richest in the world in this branch of ancient art—in fact, the combined collection is now so large that we lack the space in which to exhibit it all. A room to be devoted wholly to Greek and Roman glass is now being arranged, ad-

joining the Second Vase Room, and here a selection as large as it will effectively accommodate will be opened to the public within the next few months.

Besides the classification and preparation of this collection for exhibition, a large part of the work of the department during the year has consisted in the completion of the rearrangement of the Cesnola Collection, under the direction of Prof. John L. Myres. When the last Annual Report was made, it was hoped that this rearrangement would be completed early in the spring, but the task proved greater than was then anticipated, and various circumstances caused delays, so that it was not until October that the gallery could be reopened in its new form with the collection systematically classified, effectively displayed, and completely labeled. We now look forward to the publication of the valuable handbook of it which Professor Myres is writing, and which will be a most important contribution to the literature of Cypriote art.

C. DEPARTMENT OF PAINTINGS

The work of rearrangement of the pictures according to schools proceeds satisfactorily. During the year 1910 the following changes have been accomplished: the Early Northern paintings have been placed in Gallery 34; the Italian and Spanish Primitives in Galleries 33 and 31; other Italian pictures in Galleries 30 and 29; Spanish pictures in Gallery 28; Flemish in Gallery 27; and Dutch in Gallery 26. In addition to these, the new Marquand Gallery (No. 11) has been decorated and arranged with a selection of important paintings of various schools.

A loan exhibition of paintings by J. A. McN. Whistler was held from March 14 to the end of May in Gallery E 11.

Among the gifts of paintings are Six Scenes from the Passion (altarpiece), by Jaime Vergós, from the late Mr. William M. Laffan; The Assumption of the Virgin, by Benvenuto di Giovanni, from Mr. J. Pierpont Morgan; a gift from Mr. George A. Hearn, which included the following: Landscape, Old Crome; Miss Baring, Sir Thomas Lawrence; Landscape, C. G. Lawson; Mrs. Barnard, Sir Joshua Reynolds; Earl

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of Arundel and Grandson, by Van Dyck; and fourteen pictures by American artists, enumerated below, among which are such well-known paintings as Northeaster, Winslow Homer; Quadroon, George Fuller; Evening, Medfield, George Inness; Forenoon in the Adirondacks, A. H. Wyant.

We have been enabled through the generosity of the owners to exhibit as loans many notable works, among others Family Group, by Frans Hals, from Mr. Otto Kahn; two pictures—Pointe Ste. Adresse and L'Aiguille à Étretat—by Monet, and one by Manet, The Guitarist, owned by Mr. William Church Osborn; three pictures from Mr. Archer M. Huntington: Portrait of Don Pedro Mocarte, by Goya; Santiago, by El Greco, and A Saint, by Zurbaran; from Mr. Dan Fellows Platt, Lazarus and the Rich Man, by Bassano; from Mr. Theodore M. Davis, a Madonna and Child, by Pinturicchio; from Mr. George A. Hearn, twenty-six pictures by American artists. The Despoilment of Christ, by El Greco, has been lent anonymously.

The year's list of acquisitions by purchase is an extremely important one. These include the Wolf and Fox Hunt, by Rubens, Mars and Venus Bound by Cupid, by Veronese; A Doge in Prayer, by Tintoretto; and A Scene in Venice, by Canaletto. Among the modern works purchased are The Funeral, by Manet; Portrait of a Lady, by Fantin-Latour; Portrait of Sir Henry Irving in the Character of Philip II of Spain, by Whistler; and The Letter, by T. W. Dewing.

The number of American pictures acquired during the year 1910 is twenty-four. These, including Mr. Hearn's gifts, previously mentioned, are:

The Old Mill.....	Theodore Robinson
Psyche.....	William Sergeant Kendall
Open Sea.....	Emil Carlsen
Quadroon.....	George Fuller
Spring.....	Lillian M. Genth
Northeaster.....	Winslow Homer
Portrait of General Winfield Scott.....	Robert Weir
Evening, Medfield....	George Inness
Louise.....	Alphonse Jongsens
Tea Leaves.....	William McG. Paxton
Giverny.....	Theodore Robinson

Gitana.....	John S. Sargent
Emma.....	James J. Shannon
Moonrise at Sunset...	Dwight W. Tryon
Pleiades.....	Elihu Vedder
Forenoon in the Adirondacks.....	A. H. Wyant
Harrower.....	Horatio Walker
James T. Brady, Esq..	Joseph Ames
The Daughter's Return	Robert MacCameron
Landscape.....	Homer D. Martin
Head of Christ.....	Thomas Nast
The Letter.....	Thomas W. Dewing
Portrait of Sir Henry Irving in the Character of Philip II of Spain.....	J. A. McN. Whistler
Portrait of Dr. James McCosh.....	Alban J. Conant

D. MODERN SCULPTURE

Twenty-three examples of modern sculpture have been acquired during the year by gift and purchase, one of them a large statue, the others all small works in bronze or marble. From their exceptional character the most important of these are perhaps the eleven bronzes by Barye, which were purchased with the income from the Rogers Fund, each one of them being an early proof of its subject, cast under the artist's personal supervision and of unusual brilliancy. They include such unique pieces as the pair of candelabra with their centerpiece (Roger and Angelica), which were made at the order of the Duc d'Orleans as a wedding gift from him to the Duc de Montpensier. From Mr. Thomas F. Ryan we have received as a gift three charming groups by Rodin, the Cupid and Psyche, Orpheus and Eurydice, and Pygmalion and Galatea, the last-named being presented as a memorial to our late fellow trustee, William M. Laffan. It is a pleasure to announce that, largely through Mr. Ryan's generosity, with the coöperation of the sculptor, the representation of Rodin's work in the Museum will soon be very substantially increased. Mr. Jacob H. Schiff has given a large ideal statue, in bronze, by Jules Butensky, entitled The Peace of the World, which is not yet quite ready for exhibition; and to Mr. Edward Arnhold, of Berlin, we are indebted for a reduced copy of Tuailon's bronze statue of A Mounted Amazon, made by the sculptor. Other gifts are busts of two former trustees,

William T. Blodgett and Rutherford Stuyvesant, by J. Q. A. Ward and Denys Puech respectively, the former received from Mrs. Ward and the latter from Mrs. Stuyvesant; and a bronze figure of a dog, by F. G. R. Roth, given by Miss E. M. Clark. In addition to the above, the Museum has purchased two small bronzes by Bouchard and the admirable bust of John La Farge, by Edith Burroughs.

Although the changes which have been made in the arrangement of the Museum's collections during the last few years have been on the whole a decided improvement, the rapid growth of these collections in other directions has thus far prevented the assignment of a suitable gallery for modern sculpture, but some advance has been made this year by the adoption of the corridor at the north of the main staircase for this purpose, in which a number of selected examples are now exhibited under more favorable conditions of light and space than most of them formerly had.

E. THE DEPARTMENT OF DECORATIVE ARTS

During the past year the rearrangements outlined in the last report have been accomplished. The new Wing of Decorative Arts was opened to the public on March 14th. In the galleries of this new addition the exhibits of European sculpture and of the decorative arts of Europe and America are arranged chronologically. The Italian and Spanish sculptures occupy the south end of the central hall; the north end is given over to the sculpture of Germany, The Netherlands, and France. The exhibits are so arranged that the visitor turning to the left from the north corridor and passing through the rooms on the first and second floors in the order in which they are numbered may study the development of the decorative arts from the fourth to the nineteenth century. On the first floor the corridor of the Romanesque period is followed by two rooms of the Gothic period, one of the Italian Renaissance, and one of the German and French Renaissance. From the south corridor one enters on the east side of the building the room containing the exhibits of the northern Baroque period, and the

first two of a series illustrating French art of the seventeenth and eighteenth centuries. At the end of the central hall will be found the Swiss Room from the village of Flims. Ascending the staircase, one enters the first of five rooms containing the French section of the second floor. The collection of French ormolu, presented by Mr. Morgan, has been placed in the south corridor connecting the side galleries of the second floor. On the west side of the building two of the six rooms contain English furniture; the remaining four, American. A special number of the BULLETIN published in March gives more details of the arrangement.

Eastern art has been separated from that of the West and occupies the larger part of the second floor of the Fifth Avenue side of the Museum, the remaining space being temporarily occupied by European armor. A slight change has been found necessary in the arrangement as originally planned; the Charles Stewart Smith Collection has been placed with the other Japanese exhibits in the galleries adjoining Mr. Morgan's room of Chinese porcelains, so that all the Japanese and Chinese collections now occupy the intervening space between Mr. Morgan's room and the Jade Collection. The art of the Near East occupies three rooms on the west side of the north end of this wing.

The three corresponding galleries on the east side, one of which was formerly used for the exhibition of the Charles Stewart Smith Collection, now contain a selection from the Museum's collection of laces and woven fabrics, rearranged and opened to the public in October. The arrangement of the laces and other textiles has been planned to show the development of the art from the earliest times to the present day. About a third of each collection is on exhibition, the remaining specimens being placed in the study room in the basement, where they are available to students. The textiles are mounted on frames of uniform size that may be used as well for exhibition purposes.

In the field of sculpture special attention has been given to the Italian Renaissance. A terra-cotta relief from the workshop of

Andrea Verrocchio and a large bronze statuette by Jacopo Sansovino may be considered the most important acquisitions of the year among the sculptures. Several other bronzes of the fifteenth and sixteenth centuries have also been acquired. Mention in particular may be made of the following: A statuette of Lucretia, in the manner of Giovanni da Bologna; a statuette of Cleopatra, Sienese, about 1500; two sixteenth-century inkstands, one a gift from Mr. Henry Duveen, and two animal bronzes of the Paduan School, gifts from Mr. George Blumenthal. Two statues by Giovanni da Bologna and a Youth, by a follower of Michael Angelo, were lent by Mr. Philip M. Lydig. Mr. Grenville L. Winthrop's loan of a number of fine plaquettes continues. The small collection of early German sculptures has been enlarged by Mr. Morgan's loan of two reliquary busts of South German workmanship. A French statuette of St. Catherine, of the fifteenth century, has also been lent by Mr. Morgan.

The illustration of the early periods of European decorative arts has been strengthened by Mr. J. Pierpont Morgan's loan of a remarkable collection of Merovingian and Germanic ornaments, which will serve as a most important link between the Roman and Oriental arts and those of medieval Europe. To the examples of the Romanesque period have been added several characteristic small bronzes of French and German origin, and to the Gothic a few ivory carvings, which with the loan by Mr. Theodore M. Davis of a fine collection of about a dozen ivories form the nucleus of a growing collection. Perhaps the most important example of the Italian decorative arts of the Renaissance that has been acquired is a large bronze mortar from the workshop of Jacopo Sansovino. Several other Italian mortars have been lent by Mr. Winthrop. A number of remarkable majolica plates have been added by Mr. V. Everit Macy to his loan collection of Italian ceramic art. A cup from Nuremberg designed by Floetner has been added, illustrating the goldsmiths' art of the German Renaissance.

One of the most important loans of the year is the Le Breton Collection of French faience of the various manufactories of

France in the seventeenth and eighteenth centuries, especially of Rouen, Moutiers, and Nevers, which has been received from Mr. Morgan. The collection has been placed according to the periods represented in the galleries of French decorative arts in Wing F. Through the loan of this collection our representation of the French ceramic arts is now the equal of the best European collections.

The importance of the English decorative arts in their relation to the arts of this country has made it advisable to add to our collection of English furniture and other material. To this end there have recently been acquired some remarkable pieces of English furniture of the Gothic, Renaissance, and eighteenth-century periods, several rare pieces of silver, especially an Irish *épergne*, of about 1750, by Robert Calderwood, and some specimens of Wedgwood that include a fine Homer vase, blue and white jasper, and a flower vase, green and white jasper, both acquired by purchase, and several pieces of black Wedgwood, the gift of Ferdinand Hermann. Other ceramic accessions include thirty-seven pieces of Staffordshire, the gift of Mrs. Abraham Lansing, of Albany, and a collection of 297 examples of Lowestoft, the bequest of Mr. James T. Woodward. The collection of American decorative arts has been enlarged by the purchase of two lots of American glass, and by the gift of paneling from a Colonial room. Captain and Mrs. William G. Fitch have given in memory of their son, Clyde Fitch, a collection of Empire furniture and other objects, including some wall panels said to have come from Malmaison.

The most important acquisitions by purchase in the department of textiles are some sixteenth-century Italian garments of embroidered linen, and a set of church vestments of Venetian needlepoint lace. Among the important gifts of laces may be mentioned two superb flounces of Venetian needlepoint, together with some smaller pieces, given in memory of Mrs. William H. Herriman, and a bequest of 124 examples of rare varieties from Mrs. Henrietta Seligman. Other gifts and loans of laces have been received from a number of ladies.

There have also been several important loans of Flemish and Mortlake tapestries of the sixteenth and seventeenth centuries by Messrs. Philip Hiss, Alfred W. Hoyt, and Leonard M. Thomas.

Mrs. John Crosby Brown has added fourteen specimens to her collection of musical instruments.

Eight new cases have been placed by Mr. Morgan in the room containing his collection of Chinese porcelains, for a part of the Marsden Perry Collection and certain other important acquisitions. The new objects are arranged in the middle line of cases, the first being devoted to the brilliant turquoise, deep lapis, and glowing squashed-grape purple figures and vases of the Ming earthenware. In the two following cases are examples of famille rose, eggshell, and blue and white, while surrounding the archaic-looking blue, white, and rouge de fer vase of the Ming period seen in the fourth case are several splendid figures and vases of the famille verte. A vase decorated with figures of the Arhats in high relief is especially remarkable. Beyond are cases filled with vases and beakers of the finest white texture and decorated in brilliant overglaze enamel, black hawthorn pattern, etc., the end case being filled with examples of all monochrome glazes, including sixteen new examples of peach bloom and two fine vases of glowing sang-de-bœuf.

The Museum has increased its collection by the purchase of some Chinese bronzes and glazed ware attributed to the Han period. A large Chinese screen of the K'ang-Hsi period, lent by Mrs. Benjamin Thaw, makes an admirable companion piece to the one given by Mr. Morgan the year before. The lack of Japanese ivory carvings has been met by a collection of 2,486 netsukés, presented by Mrs. Russell Sage.

A special loan exhibition of Oriental rugs from the fifteenth to the eighteenth centuries was opened November 1 and continued until January 15, 1911. This exhibition, made possible by the generous contributions of several private collectors, was a revelation of the wealth of American collections in this field of art. In all, fifty examples of Persian, Turkish, and Indian

work were included in the exhibition; an illustrated catalogue was published. The Museum purchased at the Yerkes Sale three of the finest Persian rugs of the sixteenth century, including one from the Ardebil Mosque and another with the so-called Ming coat-of-arms. Another important purchase was an early and unusually large Polish silk rug. Previous to this year the textile arts of the Near East have been inadequately represented in the Museum. This has now been very largely remedied by recent purchases and especially by the loan from Mr. C. F. Williams of the greater part of his important collection of Oriental rugs, in which remarkable specimens illustrate in a systematic way the development of the art.

A number of pieces of Rakka pottery have been lent by Mrs. Benjamin Thaw, and several important gifts of Persian faïence of the thirteenth and fourteenth centuries have been made by Mr. Otto Kahn, Mr. George Blumenthal, and others. A Koran stand of the thirteenth century has been purchased to illustrate the early wood carvings of the East, as well as some Indian architectural carvings of the sixteenth and seventeenth centuries.

The collection of silver shown during the Hudson-Fulton Celebration, belonging to Mr. George S. Palmer, and consisting of 74 pieces, remains on exhibition, as well as those of Hon. A. T. Clearwater and Dr. Lewis Morris.

Additions to the reproductions given by the late Henry G. Marquand are the large cast of a Saracenic, thirteenth-century door plating, formerly in the Mosque of Beybars I, and now in the Victoria and Albert Museum, and a bronze bust of Henry VII, from the statue in Westminster Abbey, modeled by the sculptor Torrigiano. Copies have also been added of a silver-gilt tea set made for Christian VI of Denmark at Augsburg; a silver "Jamnitzer" cup and three salvers, while a repoussé tankard with a cover having a medal of Gustavus Adolphus inserted in the center represents the work of Sweden during the seventeenth century.

We obtained by purchase a remarkable collection of Sheffield plate, gathered by the Viscountess Wolseley. By the gift of John

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Stemme we have firebacks of the sixteenth, seventeenth, and eighteenth centuries, and other wares.

COLLECTION OF AMERICAN ART

Nineteen pictures by American artists and four sculptures by American sculptors have been acquired during the year, and some additions have been made to our already large collections of American furniture and household art.

The tentative lists of some of the best-known American painters and sculptors, who either are not at all or not adequately represented in our collections, have been corrected to date, and are included in an appendix to this report as an urgent reminder to any of our members who can aid us in obtaining some of these artists' representative works.

EXTENSIONS TO THE MUSEUM

The opening on March 15th of the central northerly wing consisting of a lofty hall and twenty-four rooms surrounding it on two floors, has already been mentioned. The new Library extension, in which our collections of books and photographs have been installed, was opened to the public in July.

The new wing known as Addition H—an extension to the present northerly Fifth Avenue wing, which will complete the east façade toward the north—has been carried up to the level of the first floor. The present contract awarded by the City includes only the exterior of the building. It is expected that a contract for the interior finish will be awarded some time during the coming summer.

Contracts have been awarded by the City for the lighting fixtures of Addition F, the central wing to the north, in which our collection of decorative arts is installed, and for replacing the lighting fixtures in the old portions of the Museum with new fixtures of modern design, equipped with Tungsten lamps.

PUBLICATIONS

Our publications have increased in number and importance, the total of them being 53. The BULLETIN, with its December number, completed its fifth year. The special

exhibitions of Oriental rugs and of the works of Whistler were accompanied with catalogues of the collections; the catalogue of casts has been issued in a second edition, and a special number or supplement to the BULLETIN containing an account of the new wing of European Decorative Arts was published at the time of the opening of this section of the building. There are now in press or shortly to be published catalogues of the collections of ceramics, textiles, paintings, and Greek bronzes. The promised catalogue de luxe of the Dutch paintings contained in the Hudson-Fulton Exhibition, with photogravure illustrations, has been published, and the initial expense borne by two of our Trustees. The subscription price is \$50.

Mention has been made in previous reports of the work of the Photograph Department of the Museum, which, besides supplying the necessary photographs used for records, prepares photographs and post cards of all the objects in the collections for sale at low prices for use by students, artists, and artisans. This part of the Museum's activities is of real educational importance, and it deserves to be recorded that the opportunity to acquire photographs has been embraced to a greater extent than ever before.

DIRECT EDUCATIONAL WORK

The results of the work with school-children and teachers, as shown in the tables of attendance, are gratifying, more especially as they indicate spontaneous interest on their part, since no requirements, such as hold in connection with the science museums, are put upon the schools by the Board of Education. It is hoped that later on the Board of Education may avail themselves of the offer extended by the Trustees of coöperation between the Museum and teachers, particularly teachers of drawing, and that a closer alliance may be effected, such, indeed, as has been arranged in many other cities.

The services of the Instructor have been sought by members, visitors, and teachers to the full extent of her time. The number of appointments made was 288, the number of persons included being 3,019. Of this

latter number 2,673 were teachers and their pupils, and 346 were members and other visitors. The class room, with its equipment of stereopticon lantern, photographs, etc., has been extensively used by teachers and classes, as well as by various educational bodies. The number of copyists working in the Museum has been 1,234, with an average daily attendance of 33.

THE LIBRARY

The total number of volumes in the Library on December 31st was 20,189, and of photographs 29,846. Of these, 1,795 volumes were added during the year, 121 as gifts; 2,557 photographs were added.

The Library was transferred to its new home in July and the attendance of readers and of visitors to the Department of Photographs has since shown, as was anticipated, a constant and rapid increase. The number of readers this year, outside of the staff of the Museum, has been 4,518, as compared with 2,950 in 1909, and 543 persons have availed themselves of our collection of photographs, as compared with 69 during the previous year.

The need of catalogues of many of the small European museums and collections has in a large measure been supplied by the addition during the past year of 250 volumes. Complete sets of catalogues of all museums and galleries both in Europe and America are being obtained as rapidly as possible.

Among the additions to the collection of photographs are a large number of very beautiful examples of Colonial architecture in New England.

SPECIAL EXHIBITIONS

The policy of the Trustees respecting special exhibitions is to confine them, as a rule, to one subject, in a comparatively narrow field, but to have them ultimately cover the entire range of art which is represented in the collections of the Museum, strengthening these for the time by examples borrowed from other collections, chiefly those of private owners, which are not usually accessible to the public. The hearty and generous response with which our efforts in this direction have already been

met by such collectors encourages us to look forward to a great increase in the educational work which the Museum will be enabled to perform with their assistance, both by stimulating a general interest in the various forms of art, or the works of individual artists, which will thus be displayed, and by offering to the public an exceptionally high standard for the cultivation of its taste in the arts that will be included.

Following this policy a collection of paintings by James Abbott McNeill Whistler was opened on March 14th in our special exhibition gallery, which remained on view until the end of May. The excellent manner in which this distinguished American painter was represented attracted a large number of visitors and much favorable comment. The exhibition embraced 46 pictures in oil and pastels. The list of contributors was as follows:

Boston Museum of Fine Arts	Frank J. Hecker
National Gallery of Art, Washington, D. C. (Freer Collection)	John G. Johnson
Brooklyn Institute of Arts and Sciences	Howard Mansfield
Carnegie Institute of Pittsburg	Miss Rosalind Bernie Philip
H. H. Benedict	Alfred Atmore Pope
Richard Canfield	Herbert L. Pratt
	Arthur Studd
	Mrs. Samuel Untermyer
	John Whittemore

A second special exhibition, opened in the same gallery on November 1st, consisted of rare early Oriental rugs. The catalogue of this exhibition, prepared by Dr. Wilhelm R. Valentiner, our Curator of Decorative Arts, forms an admirable text-book on this important branch of art.

The special exhibition of European Arms and Armor, collected by the indefatigable industry of our Curator of Arms and Armor, Bashford Dean, as well as our special exhibition of the works of the late lamented Winslow Homer, will be opened on the day when this report is to be presented. They should properly be chronicled in the report for 1911, but brief notice of them here is not inappropriate. For the exhibition of arms and armor collectors throughout the country have given generous support. About 200 objects will be shown. Of these there will be 30 harnesses, including five eques-

trian. The walls will be hung with Gothic tapestries, and a collection of banners of the sixteenth to the nineteenth century will be shown. This is the first exhibition of its kind in America.

CONCLUSION

The rapid and almost bewildering increase in our collections, so largely by gift as well as the generous legacies of money which the Museum has recently received make it perfectly plain that private generosity can be relied upon to do its part in making our Museum great.

Whether the same reliance can be placed upon the City is not so apparent. The fundamental principle of coöperation between the City and its great public institutions, the Museum of Art, the Museum of Natural History, the Public Library, the Brooklyn Institute, the Zoölogical and Botanical Gardens, is that the City shall provide necessary land and buildings, as well as the principal part of the cost of administration, while the institutions shall themselves provide the collections, pay a small part of the cost of exhibiting them, and undertake the responsibility of management.

This is an American departure from European precedents. In Europe all the expenditures, including the entire cost of administration and the collections themselves, are met from governmental sources, and the government, be it state or municipality, assumes the entire responsibility of management.

The New York system has manifest advantages to the public. The people in every practical sense of use, whether for education or enjoyment, own the art treasures of our Museum as completely as do the people of Paris own those of the Louvre. They own them, moreover, without ever paying for them a single dollar out of the public treasury and without meeting even the entire cost of exhibition. Moreover, they secure for the management of their Museum, free of all expense, the services of

a body of trustees who could command almost any compensation for like services in a business enterprise. This New York system of quasi partnership between the City and its great public institutions has amply justified itself. Not only has so large a part of the cost which in Europe falls entirely on the public been met from private sources, but under its stimulus to private effort these institutions have grown more rapidly than any of their European prototypes.

Our own Museum's contribution during the past year toward its side of the "partnership enterprise," quite aside from specific gifts, foots up to more than \$300,000 for the purchase of objects of art, and more than \$100,000 toward administration expenses. The City's contribution toward like expenses was \$200,000, as large a sum as it has ever given, but a smaller proportion of the total than has been provided by it in any recent year.

City appropriations are as yet insufficient to contract for completion of the new wing now under way, or for a new boiler house imperatively needed. This is not said complainingly. There never has been any lack of sympathetic support from our Mayors, Comptrollers, and Park Commissioners, who are ex-officio members of our Board. There never has been any more cordial and sympathetic relation with these City officers than exists with those who now hold office. The City's good will in these directions has limitations in the many calls for municipal expenditure in other directions. It is simply stating a fact, however, to say that the only limit to the rapid growth of the Metropolitan Museum into one of the greatest art museums of the world lies on the side of the City of New York.

J. PIERPONT MORGAN,
President.

ROBERT W. DE FOREST,
Secretary.

February 20, 1911.